

THE  
MUSICAL WORLD,

A MAGAZINE OF  
ESSAYS, CRITICAL AND PRACTICAL,  
AND WEEKLY RECORD OF  
Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἁρμονία ἀόρατόν τι καὶ ἀσώματον,  
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.”

PLAT. *Phædo. sec. xxxvi.*

Music is a something viewless and incorporeal,  
an all-gracious and a God-like thing.

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IN what a thrice-blessed state would music be, could it in reality but claim half the amount of devotion which people in general so liberally profess for it. How far elevated above all other mundane affairs—how greatly surpassing every other aim and object in life—how soul-sustaining—how existence-feeding would it be to nine-tenths of the millions who inhabit this little island of ours! Would experience permit belief in what we hear on the subject, what hordes of zoological curiosities could we point out in the metropolis alone, who at present live and breathe in profitless and unheeded obscurity! What armies of ethereal existences, whose chameleon-like spirituality would enable them to abandon the flesh-pots—whether of Egypt or elsewhere—and, by some gastric process of incomprehensible subtlety, express from Bach, Beethoven, or Mozart, that bodily sustenance which grosser natures are content to derive from the jackalls of Smithfield or Leadenhall! In truth, we cannot imagine a finer subject for ranting and raving than music. Whether the pen or the tongue be the tools of the heart's inditing, the treasures of this luckless gift of Apollo seem perfectly inexhaustible. Imagine, for example, the finely-rounded periods which may be jumbled together by simply ringing the changes on such phrases as “love for art,” “devotion to music,” “musical soul,” “intense musical organization,” &c.; or one additional shake-up of the verbal kaleidoscope, and ten to one but the parts of speech get a step further in the scale of sentimentality, and we encounter a vast palaver about the “divine science,” “who could live without it?” “soul-entrancing strains,” “food of love,” or some other choice *excerpta* form the fashionable jargon with which people sometimes delude themselves and their neighbours into

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the notion that they care one jot more for music than it cares for them, or in other words, than they profit by it either in purse or reputation.

Artists of all sorts are notoriously suspected of semi-deifying their favourite branch of study; and, perhaps, none with more *appearance* of reason than professors of music. If we take a leaf from the book of the old legitimatists—such, for example, as talk about the “pure vocal school,” “the true organ style,” &c., we shall find music to be a very grave, awful, and mysterious matter; something much too impenetrably solemn for the ken of rattle-pated juvenility; something, in short which a man cannot obtain an inkling of but by making a sort of pilgrim’s progress through all manner of sloughs, dark valleys, and strait gates—to wit, glees, canons, and fugues innumerable: while with younger and more enthusiastic temperaments, music is a poetical medley of love, and sunlight, and flowers, and all imaginable brightness; to hear it in perfection is but to ante-date Paradise, and to realize their *beau-ideal* of a composer is to be a creature possessed of every virtue and talent under Heaven, with just so much of evil as Sathanas may be permitted to squeeze into the bargain by way of keeping up the eternal charter which proclaims the imperfection of humanity. Now, although truth and justice compel us to place to the credit of many of both these classes that the most sincere conviction—the most hearty feeling—dictates all they may say in praise of their art, we cannot shut our eyes to the fact that with others, this system of high-flown eulogium is mere “sound and fury, signifying nothing.” So long as everything goes smoothly—so long as men tread on the line they themselves chalk out, they are clearly entitled to a reputation for good faith and consistence. Every now and then, however, some extra gust of passion or prejudice takes on itself the office of separating the chaff from the wheat;—some little untoward circumstance plays the part of showman, lifts up the curtain, and through a good large hole in that box of oddities—human nature, we are vouchsafed a peep at its inward machinery, and there at once discover how far principle suggests profession; or, to drop our rather undignified metaphor, we learn whether, or not, the place of truly artist-like feeling be usurped by self-love and hope of temporary advantage.

We have been led into this channel of remark by a circumstance of late occurrence; and as it rather strongly illustrates our sentiments concerning the “great cry and little wool” love for art but too common in London, have been particular in inquiring on the subject. It appears that a party of gentlemen—musical amateurs—struck with the vast progress of the society at Exeter-hall, with the beauty of its performances and the importance of the services it is contributing to the cultivation of Sacred music, conceived the idea of a society similarly constituted, for the practice of *dramatic* music of all kinds. A thought so happy, so promisingly important to the best interests of musical art, could not, of course, be slightly treated by the few professors whose assistance was solicited in its behalf, and accordingly, after much labour and consideration, an experimental performance at the Haymarket Theatre was decided on. The choice of an opera fell on the English version of Rossini’s *Cenerentola*, and, with an utter uncon-

sciousness of any invasion of *right*, the committee proceeded with the copying of parts, both of the dialogue and music, and from thence to the business of rehearsal. Shortly before the appointed day of performance, the committee received an intimation from Mr. Rophino Lacy (the adapter) that he would not permit any such use of "his" opera of *Cinderella*: subsequently, however, after much intreaty he retracted his *veto*, stipulating that the permission as "for that night only" should be inserted in the programmes, and that he should be allowed a private box in the theatre. These conditions were complied with, and on the 30th January *Cinderella* was performed in the presence of the subscribers, with great effect, and altogether in such a *manner* as to afford the strongest promise of the society's ultimate success. Gratified by the result of its first attempt, the committee resolved on repeating the opera in the hope of increasing its funds for further operations, and waited on Mr. Lacy to explain the nature of the undertaking, and, pointing out their views and wishes, to entreat his compliance; which, however, he refused in a style so peremptory as to exclude all prospect of further negotiation. As a last resource, some gentleman connected with the affair, undertook and completed a new *libretto*, retaining, however, the original adaptation to the music, and again the rehearsals proceeded with the utmost activity *until the evening before the contemplated performance*, when the implacable Mr. Lacy, having, by delay, trapped the committee into an inevitable dilemma, cut the matter short by a threat to Mr. Webster, the Haymarket lessee, of the terrors of Her Majesty's High Court of Chancery, should he suffer such performance within the walls of his theatre. The committee, pledged to the subscribers and denied the time for previous explanation, was compelled to meet them on the following evening with a *viva voce* statement of its difficulties, and to provide some small matter of compensation in the shape of an *extempore* concert—the result of the whole tending much to the credit of the society and to the infinite prejudice of Mr. Lacy there, and elsewhere.

A consideration of this transaction obviously bears on the *legality* and *wisdom* of Mr. Lacy's conduct. It requires no great profundity to discover that Mr. Lacy's threats operated on the fears, rather than on the judgment of the committee, since no author can claim the shadow of a right to forbid the use of his work at a *strictly private performance*—and such this unequivocally was. Setting the *libretto* aside, the whole question, as the lawyers say, lies in a nutshell. A party of people buying the printed adaptation of *Cinderella*, at Messrs. D'Almaine's shop, have a clear and infrangible right to sing as much or as little of it as they please, and invite their friends to hear them—whether the place of performance be a theatre or a drawing-room does not affect the question one iota—and no process of law or common sense could be devised whereon to found a restraint of such privilege. If, by some insupposable perversity of reason, any such power have crept into our statute-books, Messrs. D'Almaine sin even against the wisdom of fools in publishing a single note of music adapted by Mr. Lacy or Mr. Any-one-else, since their printed operas are useless, and, conse-

quently, valueless;—no young lady, under such circumstances, can entertain her friends by singing any part of them, without incurring the pains and penalties of a chancery injunction! The absurdity is too gross—the raising such a point of *right* is too ludicrous, to be worth six additional words of refutation.

The policy or impolicy of Mr. Lacy's conduct is, we think, a self-argued question. It ill becomes a professor of music, and a lover of his art, to throw difficulties in the way of its advancement, and, if he do so, he must make up his mind to carry with him the suspicion of motives much stronger and more tortuous than usually hang on mere caprice. What Mr. Lacy's urging principle may have been, we know not, but hereafter to talk of his musical feeling would be folly—to name his services to art would be monstrous: that he has acted ungenerously, we are certain—that he has done *unwisely*, may safely be left to his own powers of discovery.

#### ROYAL SOCIETY OF FEMALE MUSICIANS.

MADAME CATALANI'S MUNIFICENT BENEVOLENCE.—We are rejoiced to learn from the public advertisements that a benefit is at length announced to aid the formation of the Society for the Relief of Distressed Female Musicians.

When we reflect upon the multifarious disadvantages that in this country surround and oppress talented and industrious females, in every walk of life, whose sad destiny is to labour to supply their daily wants, it becomes a matter of public disgrace to a people professing the high degree of civilisation that we do, and who for the most part are continually boasting, both directly and indirectly, of our humanity and liberality.

The origin of the formation of the Society of Female Musicians presents a singular anomaly worthy of contemplation by any mind possessed of feeling or common sense. At present it seems that any *gentleman* musician or vocalist has it in his power to subscribe to the Fund for the Relief of Decayed Musicians, and that when either his powers of pleasing shall have passed away, or age, sickness, or poverty shall have incapacitated his powers, a sum sufficient (in most cases) for his daily wants is allowed, and he glides through the remnant of his days poor, but not destitute.

How stands the case with Female Musicians? We are indignant, while we pen a truth that should cause the blush of shame to bespread the cheek of every professor that has suffered so great a blot to deface common humanity so long.

No female musician or vocalist is permitted to enrol herself as a subscriber to the "Musical Fund," but she is kindly permitted to exert herself as much as her strength will allow in its behalf! and it is probable that if her services are very productive, she may receive a letter of thanks in return, and a request to repeat her performances next year. All this she may do annually, even until the fatal hour arrives when un pitying Time commences the destruction of those capabilities and acquirements that heretofore have charmed thousands; or ill-health, or unforeseen adversity annihilates her strength, or lays her prostrate on a bed of suffering. Then—as in the recent case of Mrs. Salmon—these ministering Samaritans in the temple of Benevolence erected solely for the benefit of the male sex may grant relief as a boon, although it could not be demanded as a right.

It is to remedy this truly deplorable position in which the female musician is so unjustly placed, that Miss Masson has so laudably stepped forward—thus vindicating not only the just rights of her sex, but at the same time performing one of the noblest services to humanity by the formation of a society whose wise and benevolent object is to afford relief to a numerous class, whose destitution is at present wholly unprovided for. That female musicians have great and peculiar claims on the philanthropy of the public, their published memoirs all amply

testify: therein are to be found the imperishable records of their benevolence, and the unwearied exercise of their talents to relieve the sufferings of their fellow-creatures.

In proof of this, we have selected from the life of that celebrated *cantatrice* Catalani, the detail her biographer furnishes of the charities she exercised in every foreign city she passed through:—"At length Madame Catalani resolved on leaving Paris and exerting her talents in all the capitals of Europe. From Paris she went to Berlin, where she excited no less admiration by her beneficence than by her extraordinary talents. She then went from Berlin to Hanover, where she gave a concert for the benefit of the poor, and was the same evening crowned in the theatre. She afterwards visited Stuttgart, Munich, and Vienna, where the poor shared her success and blessed the benevolence of her heart: the magistrates of Vienna testifying their own admiration and the public gratitude by causing to be struck expressly for her a medal bearing the most honourable inscription. On leaving Austria she made the journey to St. Petersburg, where no concert-room being sufficiently large to contain the crowds that came to her concerts, she chose the Public Exchange for the scene of her concluding concert, and more than four thousand persons were present. Always the patroness of the poor she devoted the large receipts of that evening to the wants of two hundred unfortunate families in St. Petersburg! The Emperor Alexander marked his strong sense of her beneficence by thanking her in the presence of his whole court for the good act she had done, and presenting her with a magnificent girdle of brilliants."

#### MUSIC COMPOSED BY THE LATE DUKE OF MARLBOROUGH.

It probably is unknown to the generality of our readers, that his Grace the Duke of Marlborough, who died at Blenheim on Thursday, the 5th inst., was a good violin player, and set to music several glees, for some of which he received honorary prizes from different societies. He also composed many songs and ballads, but not intending them for general circulation, but few have met the public eye. One of his vocal compositions is now before us, which is every way creditable to his good taste. It is called "You gave me a rose." The words are selected from a small volume entitled "Eight Ballads on the Fictions of the Ancient Irish, and other Poems, by Richard Ryan."

You gave me a rose, and bid me keep  
From all my nymphs the fragrant gem;  
But, sad mischance! while deep in sleep,  
The lovely rose was stolen by them.  
They kiss'd its leaves, and stole its dew  
To scent their own delicious breath,  
And each to each the bright rose threw,  
Until it sunk from bliss to death.

Then every leaf that late had given  
To nymphs as bright its odours sweet,  
Whose breath was as the breath of heaven,  
Was trod beneath the fair one's feet.  
So like to thee, ill-fated flower,  
Is he, who trusting beauty's eyes,  
For though in bliss glides many an hour,  
Yet grief o'ertakes him ere he dies.

It is a somewhat curious coincidence, that the progenitor of our distinguished living warrior (Lord Mornington, who is so justly celebrated for his musical compositions), and the lineal descendant of that pre-eminent soldier, John Duke of Marlborough, should also have studied music scientifically, and have left sundry proofs of his genius and acquirements.

## REVIEW.

*Songs of the Prophets. The words from the Holy Bible; the music by F. Romer. No. 1.—Moses. No. 2.—David. (Cramer.)*

We cannot, for the life of us, make out what either of these songs is about; each comprises five pages well filled with crotchets and quavers, and yet neither possesses anything worth calling a musical idea. The same characteristics belong to both. The melody—if such a wandering from note to note deserve the term—is raw and awkward, almost every phrase taking the most unnatural course from its commencement to its termination, while no compensation is offered by the accompanying harmony, which is uncouth and schoolboy-like. Something of no ordinary calibre is evidently attempted in these compositions, and the failure in both cases is, on that account, but the more obvious and complete.

*Six Songs. The poetry imitated from the German, by Thomas Oliphant, Esq.; the music by Franz Schubert. (Cramer.)*

Of all mere song-writers, poor Schubert was undeniably the greatest—even Germany, prolific as she is in the makers of this kind of small music, could bring no rival genius to the field; and his death has left a place which many even of the most highly-gifted men of our time may unsuccessfully aspire to occupy. The quality which elevates his songs so greatly above those of his competitors is the poetic fervour they invariably display. His intensity was not the transient excitement of an ordinary mind; it was the constant attribute of his nature—a kind of high-pressure sentimentality always up and active, and escaping from him at every tiff and turn of his existence. With such men as Schubert, music cannot be justly termed an accomplishment, a luxury, or a superadded faculty; it is an inherent necessity of their condition—an essential provision for their happiness—a water of kindness flowing through their surcharged spirits, and carrying away and preserving for the delight of others, bright traces of thought and feeling too deep for any other channel of expression. That music was all this to Schubert, his writing abundantly proves. Gloom and disquiet were the prevailing elements of his disposition. He tried sometimes to be gay, but that he *tried* was always evident; his very sprightliness betrayed an unnatural languor; its joy-glossed surface but slightly concealed the dilution of melancholy which lay at its foundation. Whether he could have methodized and concentrated his powers on any sustained effort—a grand opera for example—we are unable, from the nature of his labours, to conjecture; but in what he has done—within the limits to which he has confined himself—he has developed the *ideal* in music to an extent to which but few have ever attained.

Of the six songs now before us, four—"Let me weep again," "Fast homeward there rode," "Ave Maria," and "Thy face in ev'ry blooming flow'r I see," have been publicly and successfully sung; and the remaining two, "The Wanderer," and "I came when Spring was smiling,"—the latter especially—are well worth a similar trial. The whole six are exquisite compositions, published in a style worthy their excellence, and should be possessed by every one who values his reputation for musical connoisseurship.

*Come, play me that simple air again. A Ballad, by Thomas Moore, Esq. (Cramer.)*

This is one of Mr. Moore's most feminine fantasies. It has a simple, waltz-like melody, of no remarkable pretension certainly, but—with just that kind of jog-trot contour which is likely to win popularity.

*Souvenir de Beethoven. Grand Fantasia pour le Piano.*

*Romance et Etude pour le Piano, par Sigismond Thalberg. (Cramer.)*

The first of these compositions contains subjects from the A and C minor symphonies of Beethoven, which are, through twenty-seven pages, enveloped in a cloud of those extraordinary passages which M. Thalberg produces with such exhaustless fertility, and executes with such transcendent power.

The "Romance et Etude" is an exercise founded on a simple *canto* in 12-8 time, which afterwards appears under two forms of treatment of progressive



difficulty ; the latter of which, a widely-extended motion of semi-quavers enduring for six pages, will, we imagine, puzzle the *physique* of any wrist save that of the composer.

They are both admirable as helps towards the acquirement of the present railroad school of pianoforte mechanism, although, as compositions, we find but little to admire in either.

## CORRESPONDENCE.

## GOD SAVE THE KING.

*To the Editor of the Musical World.*

SIR—"Once more," says Mr. Clark in his last letter on this subject, "must Ben Jonson, Dr. Bull, William Byrde, King James I., Merchant Tailors' Hall, the Powder Plot, and the *Old Lady*, go hand in hand together." Does he mean that they shall dance, like the witches in *Macbeth*, round—not the cauldron—but Merchant Tailors' Hall, and to the merry tune of "God save the King?" I see Mr. Clark intends to be facetious, but all his *wit* will not persuade your readers that the words of the anthem in question were written by Ben Jonson, and the music composed by Dr. Bull ; if it were so, we might indeed exclaim with some truth, "O rare Ben Jonson!" for of all the verses that ever were put together, *they* are indeed *rare*, and if anything, they are worse in the Latin version. As to the music, the Lord in Heaven preserve us from it ; six bars in one strain and eight in the other (of course the music was written to the words). Now, if Mr. Clark can produce any parallel instance in the works of old *rare* Ben, of this unmusical metre and bad rhyme, it will go far to establish his assertion that they were written by him ; but he cannot do this, neither can he produce any instance among the compositions of Dr. Bull in regard to the music.

Mr. Clark's last letter is nothing but a tissue of repetitions from "his book" and former letters. We have the old story over again, about Ben Jonson's poetry being destroyed in the great Fire of London (nearly sixty years after the mighty affair at Merchant Tailors' Hall), as also, his killing Christopher Marlowe in a duel. Mr. Clarke cannot have read all the biographical accounts of that poet, or he would not repeat such an absurdity. He next produces no less than the words of six long Anthems, and one Grace, the music of which, except the Grace, was composed by Dr. Bull, W. Byrde, and Orlando Gibbons, "The words," says Mr. Clark, "were probably written by Ben Jonson." The only thing among them *known to be his*, is the Grace. These words of Anthems, occupying two pages of the "Musical World" Mr. Clark brings forward to prove that Dr. John Bull composed the tune of "God save the King," because (as he says) the words have the sentiments of the anthem in question in every verse. Now, it is well known there must have been hymns and anthems of thanksgiving for the safety and delivery of King James I. and the state from the Powder Plot, therefore, Mr. Clark's producing these words of anthems will not in the least tend to prove who was the composer, nor can they have anything to do with the origin of the tune in question.

As the generality of your readers are not acquainted with the passages referred to by Mr. Clark, contained in the records of Merchant Tailors' Hall, and Stow's Annals, on which he founds his assertion, that the tune of "God save the King," was composed by Dr. Bull and first sung in their Hall, on July 16th, 1608, I shall here give those particular extracts, and let the musical world judge for themselves:—

"On Thursday, July 16th, 1607, His Majestie, King James I., Prince Henry, and many honourable persons, dined at Merchant Tailors' Hall ; and Sir John Swinnerton, alderman, is intreated to confer with Benjamin Jonson the poet (poet laureat to the king), about a speech to be made to his Majesty, by reason that the company doubt their schoolmaster and scholars be not acquainted with such kind of entertainment—a speech to the king.

"At the upper end of the Hall there was set a chair of estate where his Majesty sat and viewed the Hall ; and a very proper childe, well spoken, being clothed like an angel of gladness, with a taper of frankincense burning in his hand, delivered a short speech, containing xviii. verses, devised by Mr. Ben Jonson, which pleased his Majesty marvellously well ; and upon either side of the Hall, in the windows near the upper end, were galleries or seats made for music, in either of which were seven singular choice musicians playing on their lutes, and in the ~~top~~ which did hang aloft in the Hall, three rare men, and very skilful, who sang to his Majesty, and over the king, sonnets, and loude musique, wherein it is to be remembered, that the multitude and noyse was so great, that the lutes nor songs could hardly be heard or understood, and then his Majestic went up into the king's chamber where he dined alone at a table which was provided only for his Majesty

and the queen (but the queen came not), in which chamber were placed a very rich pair of organs, whereupon Mr. John Bull, Doctor of Music, and a brother of this company, did play all the dinner time; and Mr. Nathaniel Gyles, master of the children of the King's Chapel, together with Dr. Montague, Bishop of Bath and Wells, and Dean of his Majesty's Chapel, Lenard Davies, sub-dean, and divers singing men; Robert Stone, William Byrde, Richard Granwell, Crie\* Sharpe, Edmund Browne,† Thos. Woodson, Henry Evessede, Robert Allison,‡ Io. Hewlett, Richard Plumley, Thos. Goid, William Laws, Elway Bevin, and Orlando Gibbons, gent.-extraordinary, and the children of the said Chapel, did sing melodious songs at the said dinner; after all which, his Majesty came down to the great Hall, and sitting in his chair of estate, did hear a melodious song of farewell, by the three rare men in the shippe, being apparelled in watchet silke, like seamen, which song so pleased his Majesty, that he caused the same to be sung three times over. Dr. Bull and Mr. Nathaniel Gyles admitted into the livery of this company. Also, at this court, the company have accepted and taken Mr. John Bull, Doctor in Musique, and a brother of this company, into the clothing and livery of the company. Also, they have accepted and taken Mr. Nathaniel Gyles who hath his grace to be Doctor of Musique, and is master of the children of the King's Chapell, into the freedom of this Society, and into the clothing and livery of the same; and it is ordered that they shall be placed in the livery next unto the assistant, and note that the livery hoods were put upon their shoulders, but neither of them sworn, and the company are contented to show their favour unto them for their paynes, when the kyng and prince dined at their Hall, and their love and kindness in bestowing the musique which was performed by them, their associates and children, in the king's chamber, gratis; whereas, the musicians in the great Hall exacted unreasonable sums of the Company for the same, and therefore the Company mean not that this calling of Mr. Dr. Bull and Mr. Nathaniel Gyles into the livery hath any burthen or charge unto them further than shall stand with their own good liking."—*Records of the Merchant Tailors' Company.*

"The king, during this and the election of the new maister and wardens stood in a newe windowe made for that purpose; and with a gracious kingly aspect behelde all their ceremonies; and being descended into the hall to depart, his Majestie and the prince were then again presented with like musique of voyces and instruments and speeches as at the first entrance. The musique consisted of twelve lutes equally divided, six and six in a window on either side the hall, and in the ayre betweene them were a gallant shippe triumphant; wherein were three rare menne like saylors, being eminent for voice and skill who in their several songs were assisted and seconded by the cunning lutenist. There was also in the Hall the musique of the city; and in the upper chamber the children of his Majestie's Chappell Royale sang a grace at the king's table, and also whilst the king sat at dinner, John Bull, Doctor of Musique, one of the organists of his Majestie's Chappell Royal, and free of the Merchant Tailors' being in a citizen's gown, cappe, and hood, plaied most excellent melody upon a small pair of organs placed there for that purpose onely, concerning the bountie of this feaste and plentie of all things as well for pleasant princely entertainments of the king, the prince, the nobility, and the rest, where were very many brave courtiers and other gallants, as were most rare and excellent. The company of Merchant Tailors also after that gave very kind respect, with full and honourable reward unto every man, according to their highest measure of desert, that did them any service or kindness, either by voice or instruments, making of speeches, or setting of songs, or otherwise."—*Vide Stow's Annals continued and augmented unto the year 1631, by Edmund Howe, gent.*

On inspecting Mr. Hunter's MS.—wherein is inserted the tune of "God save the King"—at first sight it appears to be genuine; but on a second inspection the first thing that strikes the eye is the want of the sixth line, which has been added with the pen—a thing very unusual. The next is the misplacing of the G clef at the beginning of the tune, at the end of which immediately follows as a portion of the Anthem, "To thee, O Lord" in B minor (rather an odd sort of change from G major) the first bar of which is written, apparently by a mistake, a third too high. The lowest (i. e. the bass) stave bears

\* Probably Christopher Sharpe. Hawkins inserts the name of Crue Sharpe.

† In the Organ Book there are anthems by Richard Brown and Leo Woodson, evidently relatives of the above.

‡ Robert Allison was no doubt the son of Richard Allison, in the time of Elizabeth, and one of the ten authors that composed parts to the Psalms printed by Thos. Este in 1594. He was also author of the "Psalms of David in Metre," 1599; and author of "An Howre's Recreation in Musicke, apt for instrumentes and voyces, framed for the delight of gentlemen and others which are well affected to that qualitie; all for the most part with two trebles, necessarie for such as teach in private families, with a prayer for the king and his posteritie, and a thanksgiving for the deliverance of the whole estate from the late conspiracies. By Richard Alison, Gentleman and Practitioner in this Arte. London, printed by John Windet, the assignee of William Bailey, and are to be sold at the Golden Anchor in Paternoster Row, 1606, 4to."



the C clef on the fourth line, instead of the bass clef on the fifth line, which it ought to have. The only points in favour of its genuineness are, first, the harmony is very good and in the ancient style. The melody differs considerably to the present tune; the first strain ending like that in the "Gentleman's Magazine" for 1745: the second strain beginning like a portion of a melody in "Forbes' Cantus,"\* 1682, except the B flats erroneously stated to have been the original of the tune, and which has since been found printed with the four parts in Ravenscroft's "Melismata," London, 1611, from whence it was taken by the Scotch editor of the "Cantus," the first edition of which appeared in Aberdeen in 1662, edited by John Davidson, teacher of music in the school of Aberdeen: the second appeared at the same place in 1666. The tune (in Mr. Hunter's MS.) began like the copy arranged by Dr. Arne, referred to by me in my first letter. Two or three of the notes in the bass stave at the beginning, appear to have been written in wrong spaces, and afterwards crossed over with the double line, indicating the ancient trill or shake. Second: at the words "In thee, O Lord," appears the real music of an anthem by Dr. Bull, which I have collated with a copy in the organ-book formerly mentioned by me, which bears the title "The Foringe (foreign) Anthem, 'In thee, O Lord!'" of which I have the whole of the organ part only. There are two or three anthems in the volume entitled "The King's Anthem," and the whole of the writing is so closely similar in Mr. Hunter's MS. that I should say it was imitated by some one who had access to such an other volume containing a copy of that very anthem, "In thee, O Lord!" The MS., says Sir Frederick Madden, of the British Museum, to whom it has been shown, is undoubtedly a forgery, and that the writing has been imitated by some person who did not know how to write that hand. He says it has not been done recently, but thinks it has been written within these twenty years, and that the paper is anterior to the tune. Who is Mr. Hunter? let him point out the cheesemonger's shop he procured it at, and we shall then see whether his account is correct, and if so, a question arises, for what purpose was it originally written? Was it to hoax Mr. Clark when he published his volume on "God save the King" in 1822? probably it was; at least there is every evidence on the face of it. As I observed in my last letter, I can say nothing in regard to the "old lady" until I have the extreme felicity of reading her third letter. I am, sir, yours &c.

JOSEPH WARREN.

## MUSICAL INTELLIGENCE.

## METROPOLITAN.

MESSRS. BLAGROVE, GATTIE, DANDO and LUCAS gave their third quartett concert on Thursday evening, when the following selection was performed:—

## PART I.

Quartett in E flat major (No. 10), for two Violins, Viola, and Violoncello .....	Beethoven.
Cavatina—Robert toi que j'aime (Robert le Diable) .....	Meyerbeer.
Aria—Deh! per questo istante (La Clemenza di Tito) .....	Mozart.
Trio for two Violoncellos and Double Bass .....	Corelli.

## PART II.

Trio, in B flat major, Op. 97, for Pianoforte, Violin, and Violoncello .....	Beethoven.
Duetto, Il Trovatore in esiglio .....	Gabussi.
Song, Holy Power above .....	Schubert.
Double Quartett, in D minor, for four Violins, two Violas, and two Violoncellos .....	Spohr.

Beethoven's quartett was admirably played by Mr. Blagrove and his associates; the trio of the same composer introduced a *débutante* in the person of Miss Orger, a daughter of the celebrated actress, who performed her part in a most astonishing manner, and elicited the plaudits of a crowded room. Corelli's trio, performed by Messrs. Lindley, Lucas, and Howell, was of course encored. Spohr's double quartett in D minor terminated the concert, and was most beautifully executed.

THE SACRED HARMONIC SOCIETY repeated its performance of *Israel in Egypt* on Friday evening, when H. R. H. the Duke of Cambridge was present, and expressed himself highly gratified. *Saul* is announced for performance to-morrow evening.

THE CITY QUARTETT CONCERTS terminated on Monday evening; the performance was highly creditable to Mr. Willy and his party.

\* Cantus songs and fancies to three, four, and five parts, both apt for voices and viola. With a brief introduction to music, as is taught in the music-school of Aberdeen. The third edition, much enlarged and corrected, by John Forbes. Aberdeen, 1682.

## PROVINCIAL.

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**DEVON.—Devon and Exeter Quartett Concerts.**—The second concert took place at the Clarence Hotel, on Thursday, the 5th instant, and commenced with Mozart's Quartett, op. 10, exceedingly well performed by Messrs. Rice, Reynolds, Wood, and Hayes. The glees in the course of the evening were "By Celia's Arbour" (Horsley); "When should lovers" (Walmisley); "Queen of the Valley" (Calleott); and "Archly smiling" (Sir J. L. Rogers, Bart.); all of which were given with that peculiar rich style so highly necessary to this admirable species of vocal music, by Miss Le Batt, Master Nott, Misses Down, Carpenter, Boulton, Chapple, and S. Haycraft, particularly the one by Sir J. Rogers, which was unanimously encored. Miss Le Batt received well merited applause in A. Lee's "Meet me in the willow glen;" we cannot admire her second song, "Kathleen Mavourneen," although she certainly made the most of it. Beethoven's splendid septett was admirably given by Messrs. Rice, J. Rice, Pinkey, Brown, Richard, Hayes, and Turner. "Ye silent stars" (Bishop), by Mr. Carpenter, displayed all the talent of a perfect master. Mr. S. Haycraft was encored in "The White Squall" (Barker), but we think he might have been happier in his choice, as the song is exceedingly common-place and not adapted for his voice. Mr. Rice and Mr. H. S. Haycraft in a *Duo Brilliant*, by Benedict and De Beriot, for violin and pianoforte, on airs from *La Sonnambula*, left nothing to be wished for, either as to taste or execution; it was, indeed, a brilliant display of talent, and the applause that followed each variation must have been highly gratifying to those gentlemen. Beethoven's Quartett, No. 6, op. 18, was indeed a gem, and was in every respect done ample justice to by the Messrs. Rice, J. Rice, Reynolds, and Hayes. This concert was well and fashionably attended, and we were delighted to hear the unqualified approbation bestowed by Sir J. Rogers on the whole of the performance. It must have been flattering to the conductor (Mr. H. S. Haycraft) and all connected with him, to witness the attention of the audiences generally to this classical performance. The establishment of these concerts will prove a school of inestimable value, as it will keep alive and encourage a taste for really good music, ancient and modern, vocal and instrumental, and the founders of these performances, and those who have supported them, will have the satisfaction of knowing that their endeavours will constitute an era in this delightful science, and tend more and more to make the public acquainted with its glories.

—From a Correspondent.

**LEITH.—Concert for the Benefit of the Shipwrecked Fishermen and Mariner's Benevolent Society.**—This concert, which was on an extensive scale, was given on Wednesday evening (March 11), by the Leith Philharmonic Society, assisted by the Edinburgh Apollo Club. The assembly room was filled to an overflow. The orchestra consisted of nearly thirty instrumental performers, including Mr. Musgrove, Mr. Napier, and the greater part of the band of the 3rd Dragoon Guards. The concert commenced with Rossini's overture to *La Gazza Ladra*, which was effectively executed. Miss Smith enraptured the audience with her singing of "Auld Robin Gray." Mr. Musgrove then performed a solo on the violin with taste and execution. Mrs. Bushe then sang Vacca's "Va, le reca il regis sesto," with her well known taste and precision; "The Sea" was then sung in good style by Master Edmunds, accompanied by the full band. Miss Smith and Miss Julia Smith next mingled their "most sweet voices" in "Ye banks and braes of bonny Doon," arranged as a duet; it was exquisitely sung, and at its conclusion there was a universal *encore*. The overture to *Der Freischutz* formed the opening of the second part and was performed with great brilliancy. The sweet glee followed of "When winds breathe soft," in which Mrs. Bushe had full scope for displaying the silvery tones of her voice; she was assisted by four of the Apollo Club, and the combination was most harmonious. Mrs. Bushe next sang "Lord Ronald" very sweetly, and was heartily *encored*. The duet "My pretty page," was next sung by the Misses Smith most felicitously and nearly received a double *encore*. The ballad, "Lord Ullin's Daughter," by Mrs. Bushe, and the duet, "Weel may the keel row," by the Misses Smith, were each sung to admiration, and received deserved *encores*. Bishop's glee, "Bold Robin Hood," with full chorus, was the last piece that was performed except the finale, "God save the Queen," which was substituted for the overture to *Zampa*. The concert formed a rich musical treat, and produced about 60*l.*, which, after deducting the necessary expenses, will be applied to the benevolent purpose for which it was given. This excellent example of the Leith Philharmonic Society, we should be glad to see followed in Edinburgh and other parts of the country.

LIVERPOOL.—*Philharmonic Society*.—We were much gratified on Thursday evening by a visit to the first public rehearsal of this infant but highly-creditable association, at Mr. Lassell's Saloon in Great Richmond-street, to which we had the honour of an invitation from the committee. We had begun to fancy, from the slender attendance at some recent concerts, that sterling musical taste was at rather a low ebb amongst our fashionable inhabitants; and were therefore agreeably surprised to find a fine room, admirably adapted for the purpose to which it was now devoted, suitably fitted up at considerable expense, a crowded and highly-respectable auditory, an exceedingly judicious and tasteful selection from the choicest pieces of ancient and modern English composition, and an orchestra, which, though composed entirely of native talent—all standing in the capacity of amateurs—would have reflected credit upon any town in the united kingdom. This society has only been in existence somewhere about two months, and its proficiency, therefore, was the more astonishing. It is composed of a number of respectable individuals, who, observing the attraction of the subscription concerts during the past two years, judged that there must be a disposition to encourage such meetings from a more laudable motive than that which has in some instances been attributed to our townsmen. A cheerful and liberal response having been made from all quarters to their proposals, they earnestly put their shoulders to the wheel, and the result of their exertions produced one of the most delightful societies which it has been our pleasure to greet in Liverpool. The objects of the society are the practice and culture of music generally, and though many of our local professors give their assistance to this pleasing and praiseworthy undertaking, they all appear as amateurs. The arrangements at present are for a performance quarterly, the room being open only to those who have the good fortune to be subscribers, or their friends; thus rendering the company select, and the meeting decidedly private. Each subscriber pays a small sum on entrance, and, for one guinea per year, two tickets of admission are placed at his disposal. The list was no sooner opened than it was filled, and there are already many applicants whom it has been found impossible to accommodate. We understand that these will be admitted in rotation as vacancies arise, after the plan pursued at the "Manchester Gentlemen's Concerts," their eligibility being determined by the ballot. The room is spacious and lofty, with a commodious gallery. It has for some time been occupied by Mr. Lassell, a professor of dancing, who has kindly surrendered it to the occasional uses of the society. The orchestra is so constructed that its obtrusion into the body of the room can be reduced at any time to the extent of twelve feet. A very handsome organ has been erected at the summit; at present it has only eight stops, but when completed will contain seventeen powerful pedals. It has a very neat appearance, and is in excellent keeping with the internal architecture of the building. As soon as a sufficient fund has been realised from a subscription now in progress, the projectors of these concerts contemplate the erection of a much larger and more splendid structure, internally as well as externally, and which will enable them to comply more extensively with the wishes of candidates for admission. The following was the scheme for the first evening's performances:—

## PART I.

Overture (first time in Liverpool).....	Kalliwoda.
Glee—Chough and Crow; solo parts by Miss Hammond, Miss Aldridge, and Mr. Wearing.....	Bishop.
Madrigal—Fire! fire!.....	Thomas Morley, 1594.
Round—The sun has been long on old Mont Blanc; Miss Hammond, Miss Aldridge, and Miss M. Swain.....	Bishop.
Music in Macbeth; solo parts Misses Swain and Hammond, and Messrs. Dodd and Sutton.....	M. Locke.
Final and Chorus—Bright orb; solo parts, Miss Hammond, Miss M. Swain, and Mr. Dodd.....	Bishop.

## PART II.

Overture—La Fiancée (first time in Liverpool).....	Auber.
Chorus—Fair as a bride; William Tell.....	Rossini.
Madrigal—Flora gave me.....	Wilbye, 1598.
Settetto—Pianoforte, Flute, Clarinet, Horn, Violoncello, and Contrabasso; Messrs. Aldridge, jun., Fisher, Leonard, Thompson, Tivendell, and Tayleure.....	Onslow.
Trio from 'Azor and Zemira'—Night's lingering shades; Miss Aldridge, Miss Swain, and Miss M. Swain.....	Spohr.
Glee—Where art thou, beam of light? the Misses Swain, and Messrs. Dodd and Wearing.....	Bishop.
Final Chorus—Loud let the Moorish tambours sound; solo parts, the Misses Swain.....	Bishop.

It will be seen that the chief part of this selection is from the works of that eminently pleasing and true English composer, Bishop; and the committee, in our opinion, could not have paid a greater tribute to his merits, or more completely justified their entrance

upon this very arduous undertaking, then by commencing their career with his name as the leading feature of the programme. There is a chasteness and soundness in his writings which must ever make them popular to the admirers of pure and sterling British harmony. Two interesting madrigals, illustrating the state of music in our country towards the commencement of the sixteenth century, were also appropriately introduced, with some choice pieces from Locke, Rossini, Onslow, and Spohr, and two overtures, by Kalliwoða and Auber, never before heard in Liverpool. The members of the orchestra, in both the vocal and instrumental departments, seemed to be as much delighted as the auditory, and the concert therefore went off with great spirit and éclat. Mr. John Russell conducted the choruses admirably, and was ably sustained by Mr. William Sudlow, as the organist. Mr. H. F. Aldridge, jun., also made a very excellent leader. Though a young man, and occupying a somewhat novel situation, he exhibited no little share of nerve, and gave evidence of considerable talent. The audience were altogether delighted with the evening's amusement. It was a meeting which none seemed prepared to expect, and, as a gentleman observed within our hearing, a champagne supper between the parts, and a ball at the close, were alone wanting to make it one of the most splendid and gratifying entertainments ever witnessed in Liverpool.

**SOUTHAMPTON.**—*Literary and Scientific Institution.*—On Tuesday, the 10th inst., Mr. P. Klitz concluded his course of lectures on the Beauties of the Great Musical Composers. We should be doing injustice to Mr. K. were we to allow the close of a course which has been so warmly, not to say enthusiastically, received by the crowded audiences before whom it has been delivered, to pass without notice. We therefore subjoin a connected view of the topics discussed by Mr. K. in these lectures. They form, we believe, the first attempt that has been made to introduce the science of music to the attention of the public by means of lectures, and to accompany them with appropriate illustrations of the principles laid down, by the performance of selected pieces in which those principles might be exhibited in operation. The attempt required much reading, talent, judgment, and scientific skill, and these qualifications were found abundantly in Mr. Klitz's lectures. The subject of the first lecture was the Cultivation of Music generally, and its Influence on Society; the lecturer's main object being to enforce its cultivation as a science. In doing this, Mr. K. contrasted the study of music when sought as a science, and its pursuit when followed only as an accomplishment; accompanying this with the expression of a regret at the degenerate state of the present age in this respect. It was then very happily shown that this study, when thus properly directed, instead of leading to habits of dissipation, a charge to which it is often subjected, does in reality tend to exalt the feelings far above mere sensuality and to elevate the mind to a purer atmosphere than that in which it habitually breathes. Some exceedingly just remarks were then made in commendation of the pursuit and character of music in the olden times; and particular allusion was made to the madrigal singing so common in England in the reigns of Elizabeth and James I.; and the madrigals, "Now is the Month of Maying," "When first I saw your Face," and "The waits," were sung as specimens of the style. The lecture would have been imperfect without an allusion to sacred music, and in illustration of some remarks on that branch of the science, the "Dona Nobis," from Mozart's 12th mass, was sung with considerable effect. The beauties of Handel formed the subject of the second lecture. The lecturer prefaced the consideration of these by an inquiry into the principles of true criticism and instituted a comparison between music and those arts which address themselves to the imagination. He then availed himself of the different events in the life of the great composer for the purpose of showing their influence on his compositions. This he effected by giving a brief biographical sketch of Handel, and introducing specimens of his style, to each of which a few preliminary critical remarks were prefixed. The specimens given were the "Water Music," "Occasional Overture," "2nd Concerto," Quartett, "When the ear heard him," "And the Glory of the Lord," and the Hallelujah Chorus. A similar course was adopted in Mr. Klitz's third lecture, on the Beauties of Haydn, the specimens introduced being the celebrated symphony, "the Surprise," recitative, "In the beginning," "And the Spirit of God moved upon the face of the waters," "The marvellous works," and "The heavens are telling," to this he added, after some observations on the increased effect produced by the associations of instrumental music and words and natural sounds, a recitative description of the creation of animals, accompanying himself on the pianoforte. The illustrations of the last lecture, on the beauties of Mozart were on a more extensive scale, the lecturer being assisted by Messrs. Charles and William Klitz, Mr. F. Targett, Mr. J. Guy, of Portsmouth, &c., as well as gentlemen amateurs in the vocal parts. A fine symphony, led by the lecturer himself; and the "Kyrie Eleison" from Mozart's 12th mass and his "Gloria in excelsis," were tastefully and skillfully performed. This ended the course. Its success has been beyond expectation; and a well deserved tribute to the talents of Mr. Klitz and the kind and successful exertions of his

professional and amateur friends was paid by the audience in the loud applause by which they testified their assent to the vote of thanks, which was moved to them at the close of the lecture. We think the large attendance at these lectures justifies the idea, that the taste for music is reviving in the town. Of this fact, the institution of the Sacred Harmonic Society is another proof; and we cannot but regard Mr. Klitz's former lectures at this Institution as contributing in no small degree to bring about this revival, by giving to the study of music a tone and character to which many of its ardent lovers were strangers.

The same gentleman delivered a most interesting lecture on Instrumental Music at the Mechanic's Institution on the following evening, in which he gave a brief description of the various musical instruments which were in use among the ancients, and explained the nature and construction of them by means of several diagrams, and showed how, in modern times, the instruments have been improved upon. He then pointed out the different styles of musical composition as consisting of the *sublime*, the *beautiful*, and the *ornamental*, and passed a just eulogium on the immortal compositions of Handel. He observed, however, that it was left for Haydn, Mozart, and Beethoven, to bring forward more conspicuously various instruments which had till their time scarcely been noticed. Several beautiful quintett illustrations were given from the works of Haydn and Mozart, as also a splendid duett for the flute and pianoforte, the whole of which was executed in a masterly manner, and were received with great applause. The room was crowded to excess, and many persons were unable to obtain admission.

#### MISCELLANEOUS.

**PERFORMANCE AT ST. PAUL'S.**—The annual performance for the benefit of the sons of the clergy will take place in St. Paul's Cathedral, on Thursday, the 14th of May. The rehearsal will be on the Tuesday previous. The Royal Society of Musicians has furnished a band from its members, for these performances, for a hundred years.

**GLEE CLUB.**—This society had a good meeting on Saturday, J. Capel, Esq. in the chair. Several fine compositions were well sung by Messrs. Bellamy, Hawes, Evans, Blackburne, Bennett, Chapman, Hobbs, King, Moxley, Atkins, Spencer, Hawkins, Elliott, Collyer, and Fitzwilliam.

**ANCIENT CONCERTS.**—It affords us much pleasure to state that his Royal Highness Prince Albert has consented to become a director of the Queen's Concerts of Ancient Music; the other directors are the King of Hanover, the Duke of Cambridge, the Duke of Wellington, the Archbishop of York, Earl Fortescue, Earl Howe, and Lord Burghersh. It is expected that her Majesty will honour the second concert with her presence, the director of which will be the Archbishop of York, who has engaged Madame Caradori Allan, Mrs. Knyvett, Miss Birch, Messrs. Harrison, Horncastle, Hawkins, Machin, and Phillips; conductor, Mr. Bishop.

**DONIZETTI.**—As a corroboration of the severe strictures we have felt it our duty so frequently to express concerning the inane attempts of this feeble composer, whose last opera, "Torquato Tasso," at present occupies the stage of the Italian Opera-House, we present our readers with the following amusing extract from that clever and intelligent work, "Frederick Von Raumer's Letters on England." Speaking of Donizetti's terzetto of "Ambi mornete," from "Anna Bolena," sung by Grisi, Lablache, and Rubini, Von Raumer says, "One must have resigned all ideas of dramatic music, and have lost all memory and trace that such a thing ever existed, before one can give one's admiration to the senseless roudelles, the dancing rhythm, the starts, screams, and die-away whispers with which a royal tyrant, his wife, and her lover, amuse themselves and others in the hour of death. Donizetti is not a dish from which any man of sense or discrimination will endure to be helped twice."—Vol. i. page 208—210.

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Donizetti.—Airs from 'Torquato Tasso,'  
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den - - - Wessel & Co.  
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Cowell, Miss A.—Blind man's bride - - - Chappell.  
— Song of the fairies - - - Ditto.  
I wish he would decide: with guitar ac-  
companiment - - - T. Prouse.  
My own dear cottage maid - - - Ditto.  
If I had known thou couldst have died;  
with guitar accompaniment - - - Ditto.  
Do not let us part - - - ditto  
I own that thou art dear to me - - - ditto  
Handel.—Sweet rose and lily; newly ar-  
ranged by Dr. Carnaby - - - Z. T. Purday.  
— O Lord, whom we adore - - - ditto  
— He was eyes to the blind - - - ditto  
— There beneath the lowly shed ditto  
— God save the queen, with new  
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